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FOUNTAIN OF THE GREAT LAKES
By Angelica I. McNulty, Edythe S. Parker, Lily Schoenbrun, and
Clara Leonard

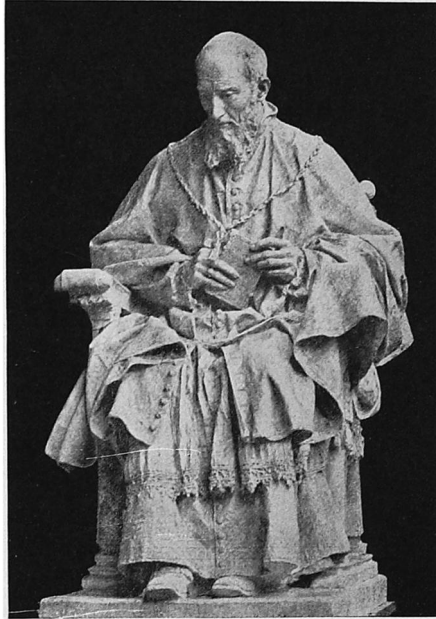


in Italy, became acquainted with a little colony of Germans, led by Overbeck, who called themselves the Kloster Bruder, the Brethren of the Cloister. He became interested in their work and told Rossetti about it. It was not until Pre-Raphaelitism had been established in Rome that the echo of it came back to Italy from England. In Italy the movement was called Purism. The romanticists centered their interest in mediæval life, robbers, brigands, banditti, the crusades, and also in such literature as Shakespeare, Byron, and Walter Scott.

Little was done between 1830 and 1870. It is to Naples that we must look for the most important development. Domenico Morelli, the first name of note, has two styles. He treats literary or romantic themes with the detail and finish of a miniaturist, or he gives his art impulse a broad, synthetic direction. In his *Christ in the Desert* after the Temptation, he fills his canvas with the desolation of the desert. In his *Three Maries* he tells a story by the very attitude of the figures. Morelli bade his pupils go into the streets and study life as they saw it there. A pupil

of Morelli's, Francesco Paolo Michetti, is full of the savagery and *bizzarrie* of his native Abruzzi. He has subjects so Italian, so catholic, that they are little to the taste of foreigners. But when he paints the life of the people, he is simply delightful. His *Sleeping Shepherdess* exercises a fascination over foreigners which his *Corpus Christi* processions are far from doing.

Giuseppe Sciuti, born under the shadow of Mount Etna, painted a historic tableau, a *Replenishing of the Roman Treasury*, which is marvelous in light, in detail, and archæological accuracy. It was painted for the Italian senate house and many of the figures are portraits. In the Vatican is a painting representing the martyrdom



JUAN DE RIVERA
By Mariano Benlliure